

MUSIC OF MANY STAGE HISTORICAL PAGEANTS STAGED

Day of the Musical Lecture Wanes, That on Wagner Alone Still Drawing the Public to Concert Halls

Walter Damrosch the Father of All Such as Play Wagner on the Piano and Tell the Plots of the Operas.

By W. J. HENDERSON.

Did you ever go to a Wagner lecture? Not a lecture on Wagner—nothing like that. Once upon a time, away back in the infancy of the Wagner movement, there were some lectures on Wagner, his art theories and his dramas, but they soon faded away to give place to the Wagner lecture. The writer of these lines well remembers the eventful period when the great change came over the spirit of the Wagner worshippers' dreams, when they found out the easiest way.

Some gentlemen, who had spent years in studying mythologies, apocryphics and other profound matters, delivered lectures and wrote books showing the origin and nature of the materials employed in the Wagnerian dramas, and pointing out with special emphasis the beautiful achievements of Wagner in creating an ethical basis for legends which originally were without aesthetic quality of any kind.

These professional persons also descended at some length on the literary construction of the Wagner dramas. They had much to say about the alliterative verse employed in the "Ring" and its derivation from the staff rhyme of the Northmen. They delved deep into the musical system and explained the nature and working of the "leading motive" method of composition, invented for his own especial use by Richard Wagner.

The lectures of these gentlemen were sometimes enlivened by illustrations played upon a piano. Even so great a man as Anton Seidl presided at the piano in one of these courses. All seemed to be going well till a very charming woman met this writer in the Avenue, and exclaimed: "I am so glad to see you! I am sending you an invitation to my house for Thursday afternoon to hear Mrs. Busby, the great Wagner lecturer. You must be sure to come. She's quite marvellous; there has been nothing like her Wagner lectures."

So this scribe, anxious to acquaint himself with the latest thing in lectures, went. Mrs. Busby appeared in due time, seated herself at a piano, told the story of "Lohengrin" and played passages from the score. The audience was enthralled. The true method of Wagner lecturing had been discovered.

Mrs. Busby—that was not her name—gave her grown up children the Wagnerian alphabet in kindergarten form. Those other lectures had been trying to feed the children on ologies and oosophies, and their doom was sounded. Thenceforth the Mrs. Busby Wagner lecture became the only possible thing.

Walter Damrosch is the Jubal of this tribe, the father of all such as play Wagner on the piano and tell the plots of the operas. He "came back" most successfully in his opening lecture at Aeolian Hall two weeks ago. He had an audience ten times as large as any that faced Mrs. Busby in the heyday of her success. He wasted no time on the ologies. He candidly told his audience that if any one wished to know about that sort of thing there were many good books, some made in Germany and some here. There are. There are more books about Wagner than about the origin of man or the emancipation of woman. Some of them are read too. But, as Mr. Damrosch intimated, that is another story.

Mr. Damrosch got right down to business. He told the people the personages of "Das Rheingold" were and then he began to play the piano. He wove a clever version of story and music, all condensed into about an hour and three-quarters (the whole opera takes two hours and a half), and about a quarter of a triphammer thumped the gods into Valhalla over the famous rainbow bridge, which always sounds so much better than it looks.

Several well meaning persons have tried within the last thirty years to apply the Wagner lecture system to other musical themes, but with little success. A lecture on Beethoven's fifth symphony, for example, interests only the few. Yet there is hardly another musical subject which lends itself so readily to discourse and illuminating analysis. But there is no fairy story connected with the composition. Possibly that is the reason why it falls as a popular topic.

One supposition of good folk is suggested. If it is the myth that is desired, then why not have lectures on "Hansel and Gretel"? There is a good story to tell and beautiful music to play. There are folk songs and leading motives to be mentioned and, above all, the absence of all excuse for profundity. Yet there are no Humperdink lectures.

Puccini is the idol of the opera going world. Why are there no Puccini lectures? The writer has a vague suspicion that he did once see one mentioned in the list of public school lectures, but cannot be sure. If Mr. Damrosch announced a Puccini lecture "Tosca" would be greeted by a "hold out house"? If not, why not? If Henry T. Finck, the apostle of Massenet, should offer to give some lectures on "Thais," "Manon" and "Sapho," with references (on the side) to Lilius, Catherine de Medici, the Camille and Mrs. Marryat, illustrated by Percy Grainger at the piano, and moving pictures of Miss Farrar, would he "draw" as well as Walter Damrosch with a lone piano and his little box of performing goods and his jangling left foot?

No, the day of the musical lecture wanes. Even the good old folk songs graft no longer comes in. The last trench into which the general musical lecture has retired is the public school. The Wagner lecture alone has survived and proves itself able to stand in the forefront of the musical lecture world. It is the only one of its kind. Without doubt now it will begin to appear again from its hiding places in various parts of the land far removed from New York.

It is to be hoped that misguided German sympathizers will do nothing to mar the visit of Dr. Richard Strauss. What they may choose to do in the cases of the performing musicians who render the concert field is a matter of no importance. Players and singers come and go and are forgotten. But Strauss is either a man of genius or the creator of a marvellous illusion. Opinions as to the value of his art will doubtless continue to differ, but there is surely no room for question that he is the only important composer produced by Germany since Brahms, and that he is to-day the foremost living master of orchestral music.

We should therefore be welcomed and his concert heard with deep interest; the comparatively few persons who may not feel called upon to acclaim him wholly because he is German. Dr. Strauss may or may not have said things uncomplimentary to this country and its people. It would be strange if he had not, for it has been conclusively proved since 1914 that Toulouse's efficiency does not en-



Strauss Will Lead Orchestra in Own Music

To Conduct Men From Philadelphia-Italian Composer to Make Debut Here.

RICHARD STRAUSS, conducting the Philadelphia Symphony Orchestra, will open his series of New York concerts to-morrow night in Carnegie Hall with a programme which contains three of his own works—the two tone poems, also Sprach Zarathustra, and "Till Eulenspiegel," and the "Sinfonia Domestica."

At its second concert in Carnegie Hall on Tuesday evening the Philadelphia Orchestra, under the direction of Leopold Stokowski, will present a pair of Strauss' Italian composer and pianist, for the first time in New York. The symphony will be the seventh of Beethoven, and the other orchestral number three excerpts from "La Damnation de Faust" of Berlioz. Mr. Casella will play a work of his own composition entitled "A Nocturne," and a poem for piano and orchestra, and the symphonic variations of Cesar Franck.

Mr. Casella, who is one of the most significant figures in the young Italian musical movement, is appearing now in America for the first time. He was heard with the home orchestra in Philadelphia last week.

The Boston Symphony Orchestra, Pierre Monteux conductor, will open its thirty-sixth season in New York with a pair of Strauss' Italian composer and pianist, for the first time in New York. The symphony will be the seventh of Beethoven, and the other orchestral number three excerpts from "La Damnation de Faust" of Berlioz. Mr. Casella will play a work of his own composition entitled "A Nocturne," and a poem for piano and orchestra, and the symphonic variations of Cesar Franck.

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Well Known Men and Women Portray Characters From History.

A feature of the pageant, America's Making, which opened last night, will be the first time that Tuesday night in the Seventy-first Regiment Armory. While the participants form a group of descendants they all are Americans.

Debutantes to Be Introduced Early in Season

White, Mrs. Percival Hamilton Stewart has selected November 22, as the date to be given at the Ritz-Carlton, when she will entertain nearly 100 friends of her daughter, Miss Elmer C. Stewart.

People's Institute Concerts Begin Nov. 20

Free concerts of the highest calibre now take a place on the season's musical programme. They will be given by the People's Institute and have been made possible by a long list of citizens of New York who have contributed to a special fund.

Art Centre to Open With a Reception

To mark the formal opening of the Art Centre a reception will be held in the new building at 65 East Fifty-sixth street to-morrow afternoon and evening.

Princess Xenia's Trouseaux

With the wedding of the Princess Xenia of Russia and Mr. William B. Leedes the event of the week as far as Americans were concerned, much interest is being taken in a new dress-making establishment, which made the greater part of the Princess Xenia's trousseau. It is the Maison Paul Caret, which will open its doors at 22 Rue de la Paix, Paris, on November 1st.

Maharajah Gives Dinner

The Maharajah gave a dinner for thirty guests including his three sons and their suites, the Maharajah of Baroda, who was the guest of honor, and several other Indian dignitaries, who entered into the spirit of the evening and helped to make it a success.

Miss Keane in "Romance"

The attraction at the Shubert-Riviera Theatre this week will be Miss Doris Keane in "Romance." Miss Keane is making a limited tour in this play, which has served her for over six seasons.

"America" Pageant Enlists Americans of English Descent

Well Known Men and Women Portray Characters From History.

A feature of the pageant, America's Making, which opened last night, will be the first time that Tuesday night in the Seventy-first Regiment Armory. While the participants form a group of descendants they all are Americans.

In one tableau Washington will be shown surrounded by a group of great Americans of history. Washington will be impersonated by Murray Clement McConna, son of the Dr. Joseph McConna, vicar of St. Paul's Church, where Washington's pew is.

Benjamin Franklin will be impersonated by a lineal descendant, Franklin Bache Huntington, and Alexander Hamilton by Alexander Hamilton, fifth in line. Major Louis Livingston Seaman will impersonate Benjamin Rush, a signer of the Declaration of Independence, a surgeon in Washington's army and later president of Pennsylvania University. Dr. Seaman is a direct descendant of Chancellor Livingston.

Mr. Seaman will be impersonated by his ancestor, John Pell, Pelham, First Lord of the Manor of Pelham.

Bishop Seabury, the first Episcopal Bishop in America, will be impersonated by a lineal descendant, Peter Oliver. Francis H. Kinnicut will impersonate John Harvard, founder of the university. Dudley Tyng Upjohn will portray his ancestor, Gov. Dudley, Massachusetts; Chester Alan Arthur 2d, grandson of President Arthur, Lord Teardley.

Angelica Paule, daughter of the famous portrait painter, Charles Wilson Peale, will be posed by her direct descendant, Sunshine Helen Ford; John Hart, a "signer," will be represented by a descendant, John Hart, and Daniel Boone, in his family sapper's costume, will be represented by a descendant, Emily Price Boone.

Another tableau will have for its central figure Lady Washington, for whom Mrs. Louis Livingston Seaman will pose. She was Miss Mary Huntington, a direct descendant of Col. Jabez Huntington of Gen. Washington's staff.

Miss Dolly Madison La Montagne will pose as her great-grandmother, the famous Dolly Madison, and another interesting impersonation will be that of Benjamin Franklin's daughter, Sally Franklin Bache, who married John D. Duff, Jr., who will wear the old Bache family heirloom in her family.

Others in the group will include Mrs. Oliver Hazard Perry, Mrs. Joseph H. McConna, Mrs. Charles H. Dutton, Mrs. William M. Seabury, Miss Livingston Seabury, Mrs. T. Lowell Field, Mrs. Susananna Harriman Owen, Miss Folly Damrosch, Mrs. J. H. Seaman, Miss Susanna Field, Walbridge Taft, Erdine Hewitt and Gen. Oliver B. Bridgman.

Americans at Gala Dinner Parties and Dances in Paris

Indian Night Held in Honor of the Maharajah of Kapurthala—Hotels and Restaurants Start Autumn Programme of Weekly Events.

By MAY BIRKHEAD.

PARIS, Oct. 14.

IF Paris is picking up gradually despite the heat, and if the autumn season continues with as much animation as has been recently noticed Parisians may be assured that the winter will be gay. The fashionable restaurants and hotels have been waiting for at least a promise of cool weather before announcing their winter programme, but they have at last given up in despair and are going straight ahead with their series of entertainments regardless of the fact that summer seems determined to prevent autumn from coming in.

The Carlton Hotel has started Thursday night balls, which promise to become popular. The first two Carlton dances were a brave attempt to give something out of the ordinary gala dinner dance. The first was a black and white ball very much on the same order as that given by the Marquis de la Roche in the spring. A Japanese night was announced for the next week, but neither was well enough advertised to bring Parisians from the restaurants in the Bois in such perfect summer weather. Last week, however, the dancing world seemed to become suddenly impatient to be started on the regular winter programme, so they doctored to every gala event that was announced regardless of the heat.

Last Thursday was Indian night at the Carlton as a compliment to the Maharajah of Kapurthala, who is stopping at the hotel, and it was very much popular and most artistic of the fancy balls that have yet been given. The scheme of a Hindu dinner was carried out to every detail, the centre of the ballroom was an Indian tent with campfires burning and a servant in native dress guarding the door and assisting to the guests. The dinner table was set around the tent, and the four balcony boxes in the corners of the room had Indian canopies decorated in red lights, giving the effect of smaller tents.

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Restore Those Silver Threads

These disfiguring gray streaks which come away with Mary T. Goldman's Hair Color Restorer with special comb. The natural color of your hair is restored. The natural color of your hair is restored. The natural color of your hair is restored.

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